



SCOOBY APOCALYPSE

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BATISTA
HUNTER
DEERING
PORTER
HI-FI

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FRANKENSTEIN JR. THE IMPOSSIBLES. THE GALAXY TRIO. MIGHTOR.
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The first graphic novel collection of the best-selling series

WRITTEN BY

JEFF PARKER

ART BY

**EVAN “DOC” SHANER
STEVE “THE DUDE” RUDE**



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SCOOBY APOCALYPSE

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BRING THE PRISONER FORWARD,
MAGILLA!

YES, MY
QUEEN!

TAKE
YOUR STINKING
PAWS OFF ME,
YOU DAMN
DIRTY-

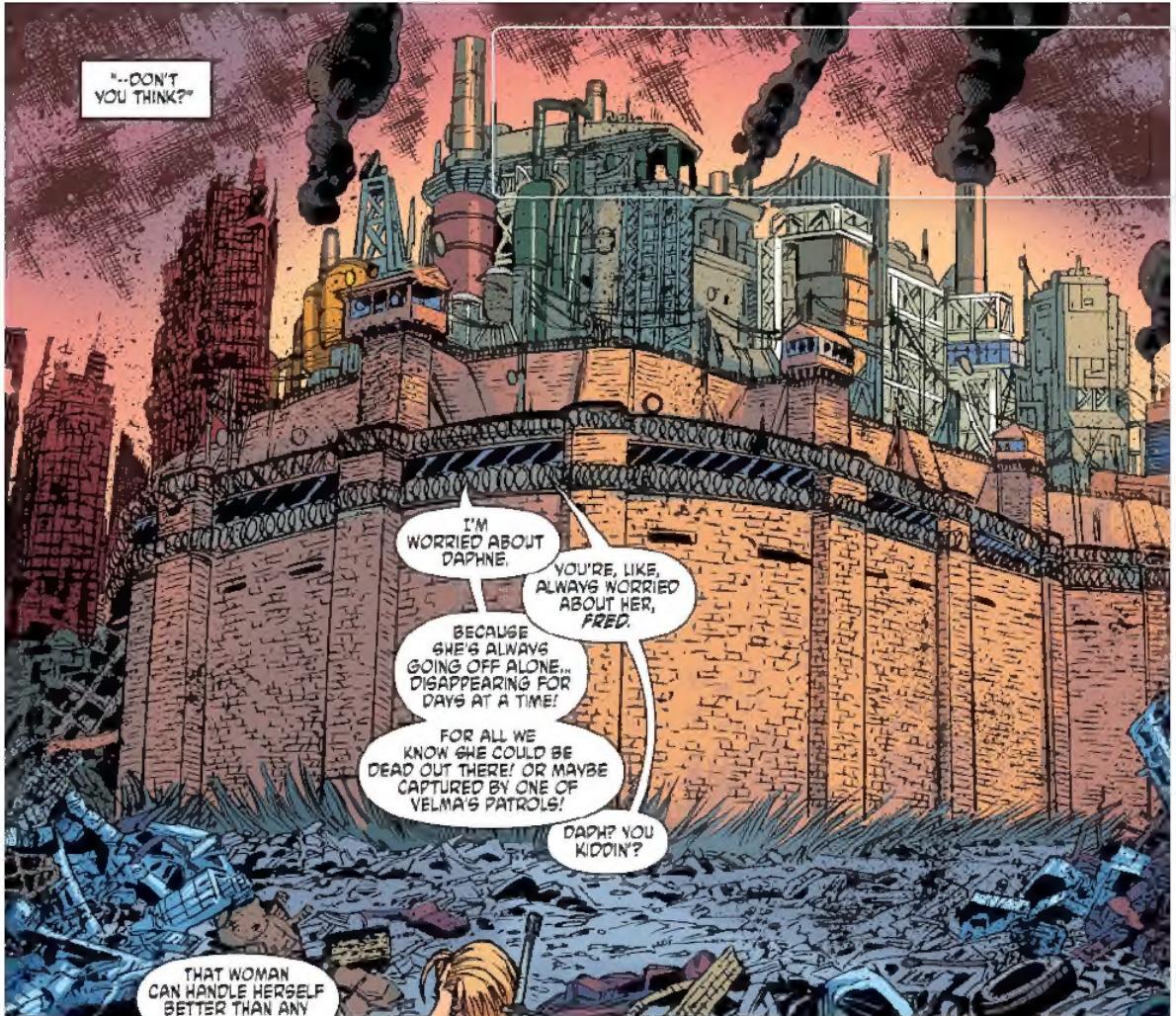
--WHATEVER
YOU ARE!





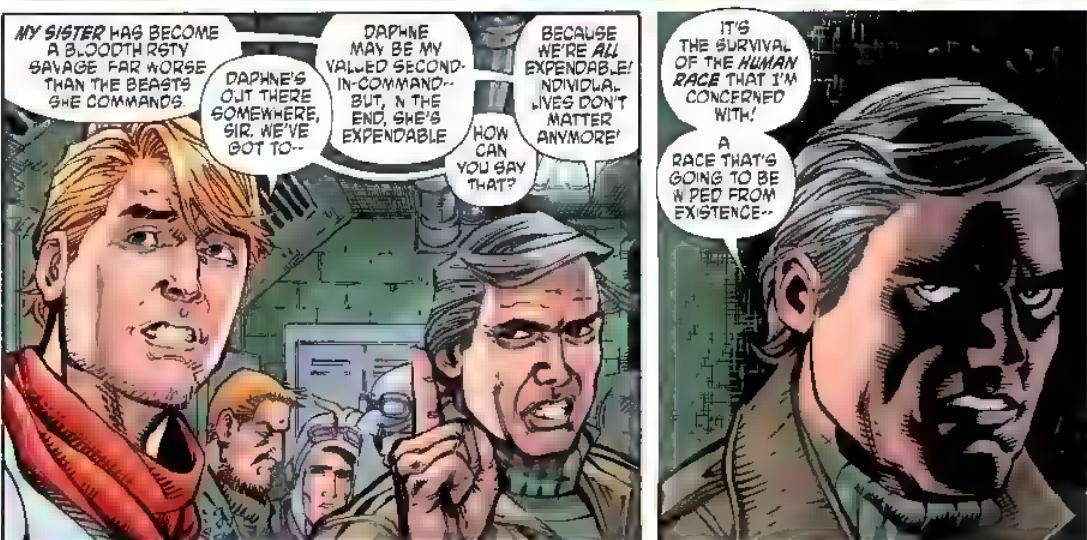
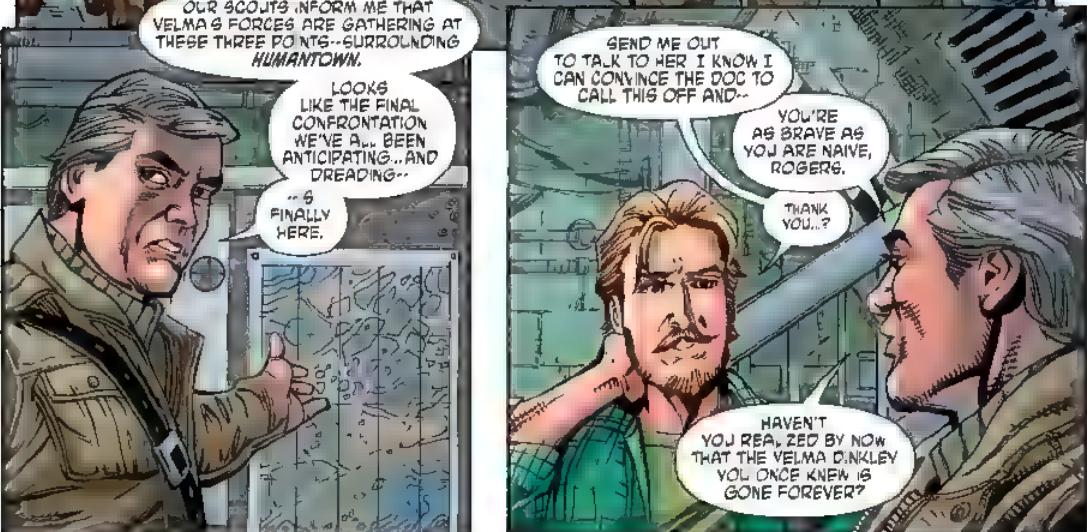
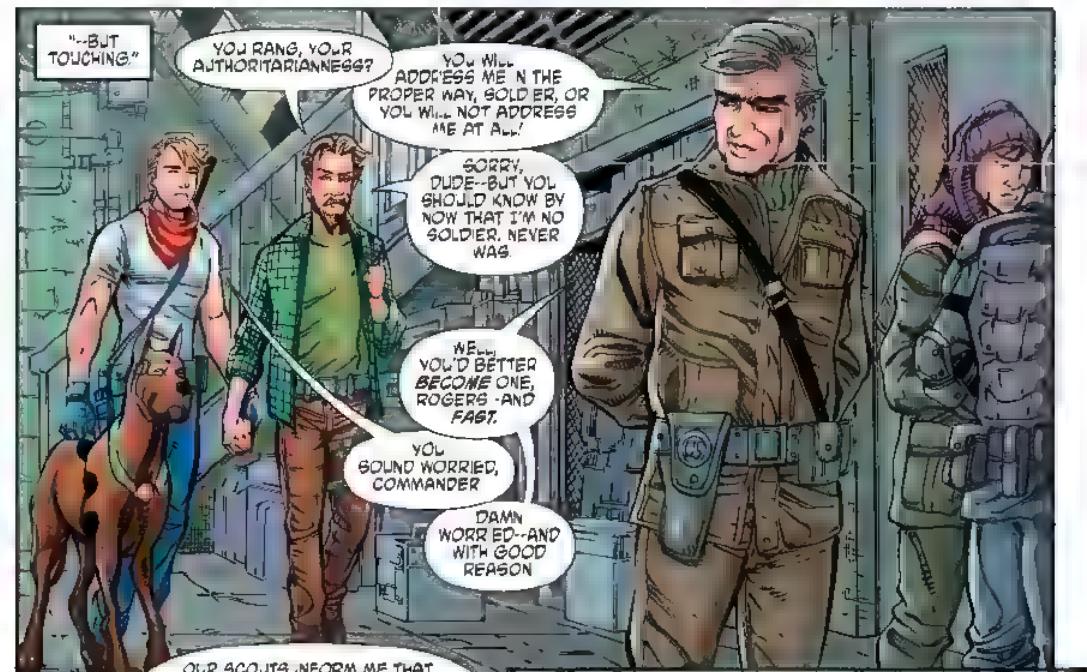


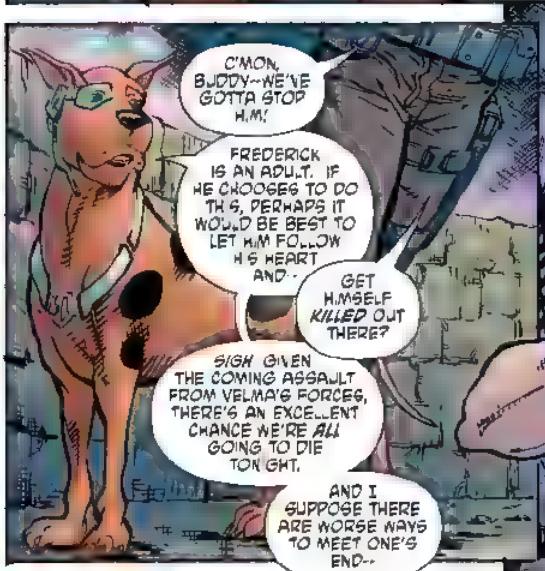
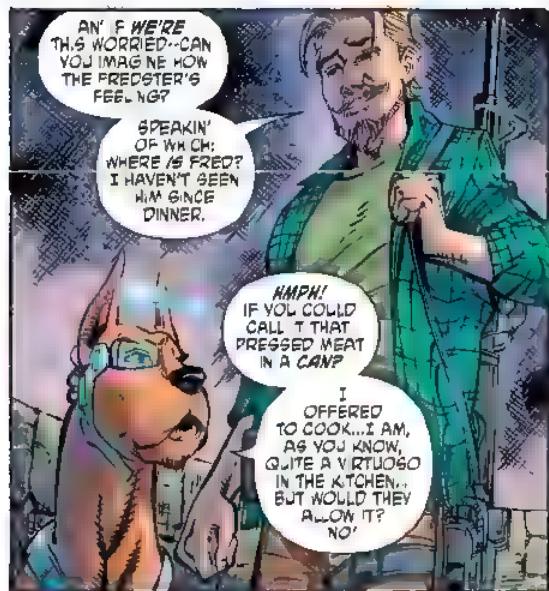






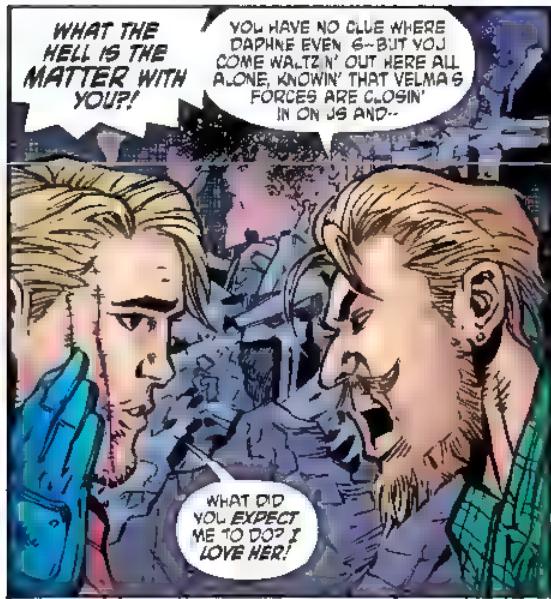


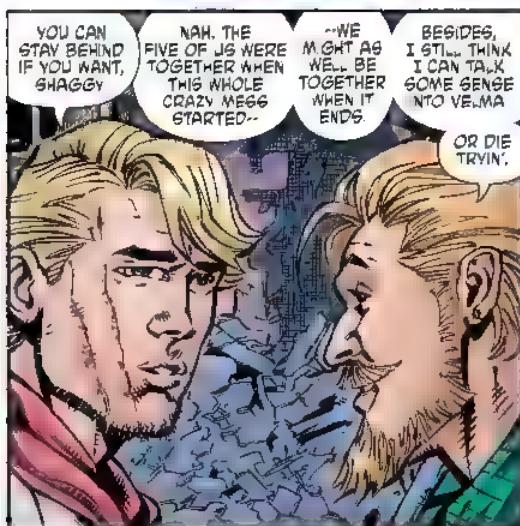






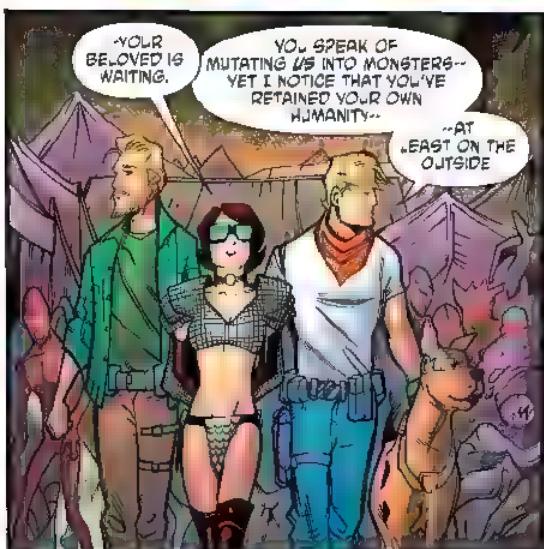












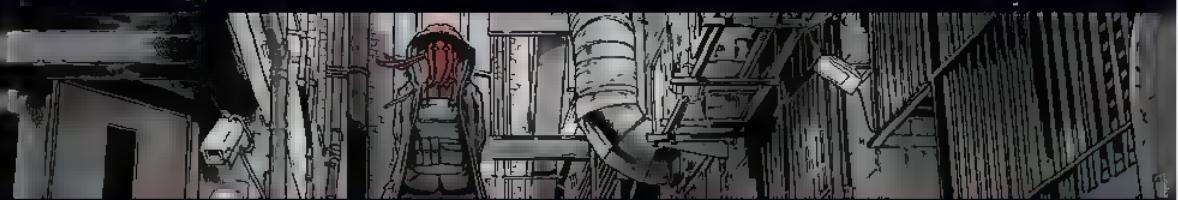








STORM WARNING



Q. What made you come back to WildStorm?

A. I was abducted. Please help. I'm sending this message out through an advertisement in the hope that Jim Lee won't see it and therefore won't give me the hose again.

I'm in a bunker under a building in Burbank. **Please help me.**

Warren Ellis

**"THIS IS AN ALTERNATE-
REALITY STORY ON A
PARALLEL EARTH."**



WARREN ELLIS



THE WILD STORM WORKBOOK

BEGINNINGS

Let me start with Jim Lee's original note

We would love to have you come on board and do what you do best with the entire WildStorm line as a separate independent launch from the DC Universe. If you wrote one title and curated the others... well, that would be just ideal. Having a visionary like yourself at the creative helm would be amazing.

It could be a staggered launch over several months so each book could get the proper support and breathing room to find its widest audience, but in the end, the idea would be to work with you to figure out what's best for the line.

This note has been my throughline for everything that follows. Also, the use of the word "visionary" indicates that DC is in trouble

I am generating four titles (and a surprise or two) on a staggered launch. The launch is perhaps a little more staggered than the above might indicate, but I am very wary of front-loading an entire line in a matter of a few months. This is, as you also see from Jim's note, an independent launch, separate from the DCU. There will be books into the DCU here and there, but this is an alternate reality story on a parallel Earth.

What I've landed on is this. Four books over two years. And, on the first month of year three one book will become another.

I have a scheme

Photograph by Peter J Rogers

CORE CONCEPTS OF THE ORIGINAL LINE

I started by making a list of what I considered to be the central ideas behind the original WildStorm books: Aliens on Earth; Black ops and intel; Scientific experiments on people; Hybridization; Secret power structures. Funny enough, I was doing this at the same time the X-FILES reboot was approaching broadcast. I tend to look at this list as pretty much everything Jim and his friends thought was cool in 1991. It's kind of hard to disagree with. I did a

ton of research and reading to see what the current state of these things were in the parapolitics literature. And, you know... still pretty cool. There's loads to work with here.

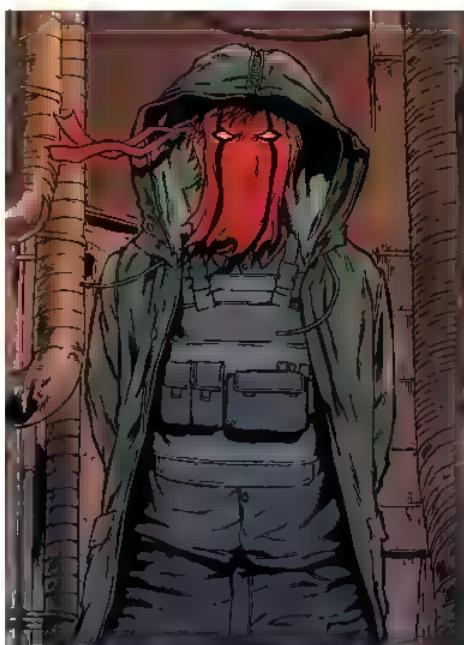
So what I can do here is assemble all the stuff that Jim and his friends loved enough to make a line of comics about, update it, and build it out from the start into a new linear shape. You'll recognize all the pieces in what follows. It seems to me that finding the pure tone of the original work is as worth a shot as anything.

THE INTENT OF A REVIVAL

Or put another way—what is the point of a revival? What does bringing WildStorm back actually give to the world? What does it have to say about the world in 2017?

We're more paranoid about secret power structures in the world than ever before. And we're even hungrier for big mad stories and fantasies, because our suspension of disbelief is complex. We want the epic stories, but we want them to give us a new view of the world we're in, too.

I keep coming back to two metaphors for all this. In one sense, it's like building out a cinematic universe. In another I find myself making references to *Game Of Thrones*. Both of these things seem to apply—in the first instance, clear and linear worldbuilding that spins out new projects. In the other a rich and complex story that creates a broad fabric of a story universe.





Adrianna Tereshkova
VOID

two years to the top of year three
is into the dark and out again to
something aspirational

And it does get dark. This is a story of the human response to secret power structures and ancient conspiracies. The proper WildStorm stuff. And it has layers. Over the two years, we start with what looks like a covert intelligence org armed with breakthrough science and carte blanche at war with a world-changing corporation. Then we reveal more. Drill down. Literally in one case. We start with a world we know and strip it down to reveal its true nature.

In gathering all the central Wild-

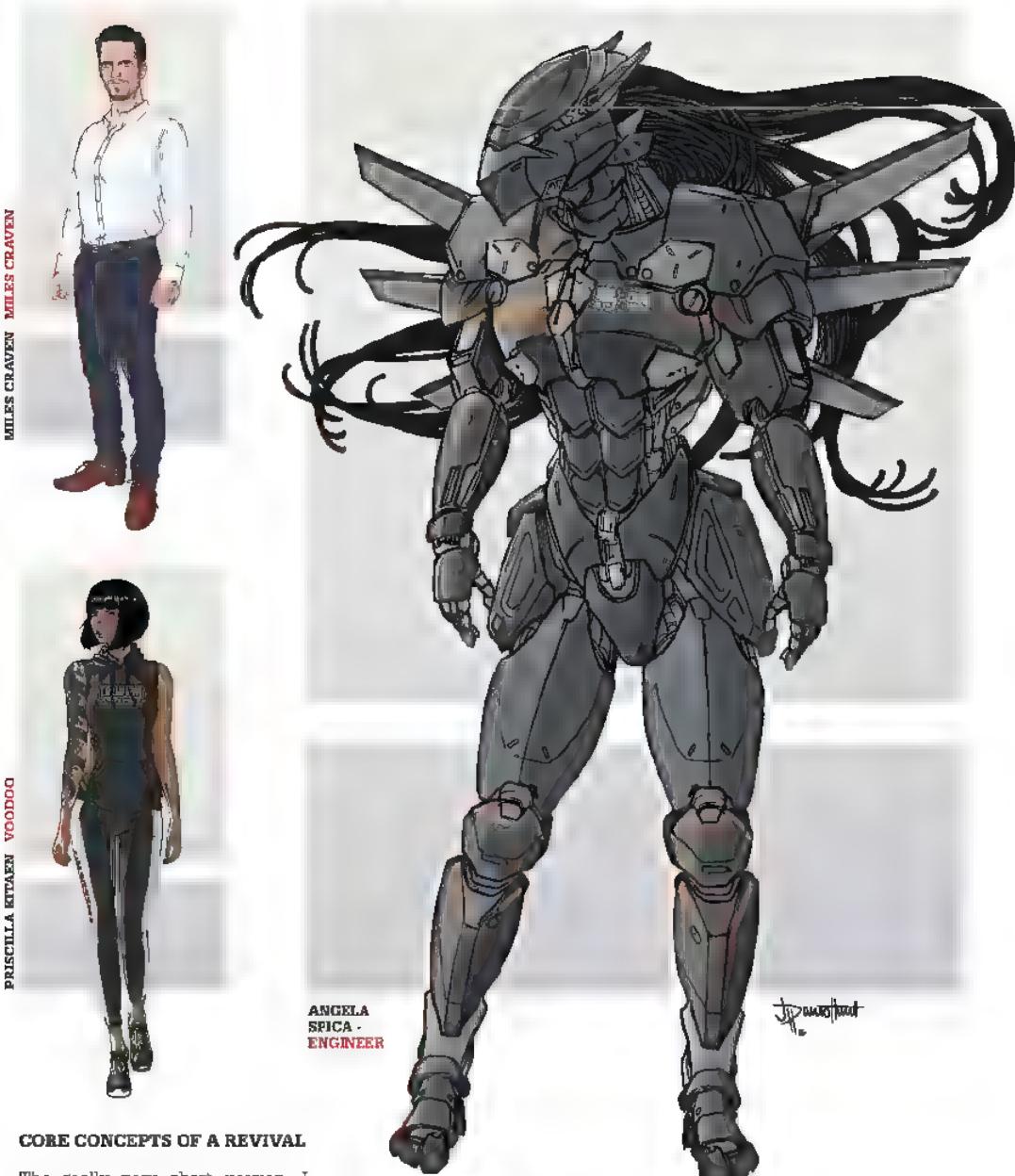
Storm concepts into one place, as it were, we're introducing a structured world as rich as that of *Game Of Thrones*. Instead of great houses, we have covert organisations, secret societies, secret space programmes, ancient cults. Instead of house sigils, we have mission patches, corporate logos and mystery symbols.

What we bring to market is a new world that we always kind of suspected was there, and then showed to be even weirder and nastier than we hoped. Even as we peel more layers off it, there is a shape to it, teams to root for, mavericks to fear for, villains to hate or enjoy. New territories, new maps.

This, in particular, is the goal of the first and main book of the first two years, which I'm calling THE WILD STORM

THE WILD STORM is, essentially about one act of selflessness destabilizing and revealing a shadow world of hidden government and secret power. The entire story reels out from that one act. It's a covert history of terrible things. There's a line from an old song that I like. "The past is steeped in shame, but tomorrow's fair game." The line through the first





CORE CONCEPTS OF A REVIVAL

The really very short version, I swear

International Operations (IO) is a renegade covert intelligence organization fighting its own war for control of money and the future. It has turned its gaze on HALO, a tech corporation releasing devices into the public domain that are a little too far ahead of their time and a little too economically destabilizing. They attempt an assassination of its director, Jacob Marlowe, using IO killer Michael Cray. Marlowe's life is saved by an IO engineer, Angela Spica, who's been redirecting funds and resources to construct a

transkeletal multifunction drysuit: a full body shell device that lives in her bones. The bleeding edge of secret IO tech, witnessed in the wild by hundreds of people in the middle of New York City at lunchtime. In 2017. Where everyone has cameras on their phones.

The apple cart is tipped over.

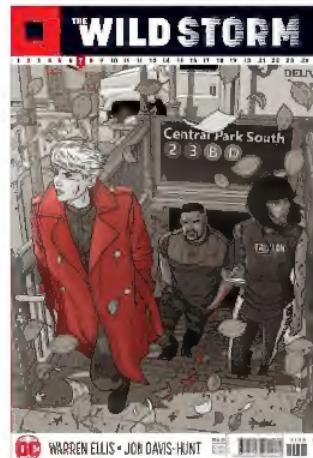
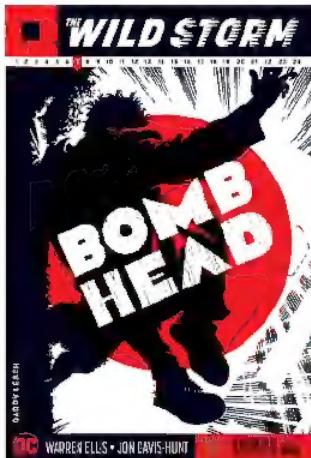
IO puts a Covert Action Team (CAT) into the field to find and end Angela Spica. They are intercepted by another CAT—one that IO has no files on. A Wild CAT.

GROUPS AND SOCIETIES

All of these need a mission patch or other identifying symbols. Did you know that most "secret missions" in America get their own mission patch? And they're all insane pieces of design? Go search for Trevor Paglen's curation work sometime.

IO

International Operations: deep black, anchecked, American intel ligence organisation. It maintains



Three initial trade dress concepts designed by Steve Cook. The red and black square is based on a maritime alert signal, warning of an approaching storm. Illustrations by Jon Davis-Hunt.

the façade of being funded through U.S. Government black budgets, but it's essentially a rogue actor at this point. Notable for its four-body strike units, known as CATs—Covert Action Teams. They think they have the run of the world.

HALO

A groundbreaking technological corporation: Apple plus Tesla plus science fiction. Run by the charismatic little person Jacob Marlowe as, publicly, an aspirational brand, and privately as what Marlowe calls "The Main Project"—a plan to change the world. He is folding [REDACTED] and hidden breakthrough human science into retail technology. The Main Project is to uplift human society; he's waited [REDACTED] years to raise humanity into [REDACTED] without seriously distorting their develop-

ment, and now is the time, before the planet reaches the tight spot in the Gaian bottleneck.

SKYWATCH

A secret space programme.

DESIGN

When Jim launched WildStorm, the look was best-in-class for commercial superhero comics—computer-assisted colour, pinsharp printing, great paper. We can't replicate that, and, frankly, I can't think of a technological way to top it. So let's try something else.

Stripped-down, stark and authentic.

Strongly typographic logos. Basing all the series logos on the same base font would give the line a subtle sense of visual co-

hesion. I understand Steve Cook is at DC these days, and he has a background in book design and music design, and I'm pretty sure we'd speak the same language on this.

Stripped-down—monochrome covers, even? Certainly nothing splashy—straight-up images of the cast, no more than three of them at any one time. Record covers, essentially.

We will also need a WildStorm mark, which I would like to be as neutral as, say, the BBC mark, a font-based piece, probably of the same family as whatever we start the series logos with.

No broken-out subheaders on the covers. (I realise DC has reasons to use them, but I don't feel like they have a place here.) ■



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DISCOVER HER PAST
AND FUTURE!

BATWOMAN

WRITTEN BY
**MARGUERITE
BENNETT AND
JAMES
TYNION IV**

ART BY
**STEVE
EPTING**

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BATWOMAN

Characters from the Bat-family usually stick to the shadows, but this February Batwoman leaps into the spotlight in her new monthly series from red-hot writer Marguerite Bennett and superstar artist Steve Epting, who brings his talents back to DC for the first time in over 15 years.

After serving alongside Batman to train heroes Spoiler, Orphan and a reformed Clayface in the pages of DETECTIVE COMICS, Batwoman has a score to settle of her own. Having just overcome "The Night of the Monster Men" crossover event in the Batman titles, Kate Kane goes on an international hunt to find and destroy the manufacturers of Monster Venom, the toxic substance responsible for creating the creatures that terrorized Gotham City.

"There has never been a heroine I have loved more than Batwoman," said Bennett. "Her flaws, her ferocity, her struggle to rise above her own history and find a way to serve the greater good and those she loves—she's always cut me straight to the bone. To be a queer woman and to see a queer woman as not just a part but a pillar of the Bat-family was life-changing and inspiring, and gave me the courage to pursue this career in comics. The opportunity to add to Kate Kane's story and legacy is both an honor and a



sincere dream come true.

"Kate is going to be sent into places from her own dark past, into her lost years after being ejected from the American military and thrown into conspiracies and close quarters with rivals, friends, enemies and ex-lovers she thought would never come back to haunt her," teases the writer.

It's also a triumphant return for Epting. "I am very excited for the opportunity to work on Batwoman," said Epting. "I love the character design and how she fits into the whole Batman mythos, and I'm looking forward to the artistic opportunities the story will provide. Batwoman has a rich visual history and I'm thrilled to be a part of it!"

Don't miss BATWOMAN: REBIRTH #1 in February and BATWOMAN #1 in March.

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SON OF ULTRON

"THIS FAN...
THIS MONSTER!"

